

The Ames Intelligencer

Issue 4 of 4 ■ Ames Heritage Association Newsletter ■ Nov. 2000

■ The Ames Intelligencer was the first newspaper in the city of Ames ■

Brief History of The Arts In Ames, Iowa

From the current exhibit at The Story Center, Ames Heritage Museum: *The Arts in Ames: A Colorful History*

1864	Ames established.	1912	Wireless radio station established at Iowa State with aerial on top of water tower.
1869	First classes held at Iowa Agricultural College.	1912	High school built east of Clark at 5th, with auditorium and gym, replaces city need for Armory.
1870	Town of Ames incorporated.	1913	College builds State Gym, replacing college need for Armory, hosts large events, concerts, athletics.
1877	Ames Cornet Band organized		Theater program established at Iowa State by Fredericka Shattuck.
1887	Opera House on Main Street, east of Douglas, destroyed by fire.	1914	First of what would be an annual Iowa State College Music festival, featuring Pablo Casals and John McCormick, among others. The New York Symphony Orchestra performed in March.
1888	Music Department recognized as an academic program at Iowa State.	1916	Sheldon-Munn Hotel opens - houses ballrooms and meetings for college and city.
1890	<i>The Merchant of Venice</i> is the first all-student production performed at Iowa State.	1919	Racy vaudeville acts on Twin Star stage prompts establishment of Ames Board of Censors.
1891	Opera House built into second floor of 233 Main, site for class plays, operettas, traveling artists, graduations, meetings of all kinds until around 1903. (Site later used by Ann Dirksen Dance Studio and Robert Thomas Dancenter.)	1921	Movie Theater opens in campustown, despite being deemed a "distraction" by college deans.
1904	Ames Public Library dedicated. First Chautauqua is presented in August in area of Brookside Park.	1922	Little Country theater established.
1905	Armory built on 5th Street (site across the street from Daily Tribune) houses auditorium, hosts traveling shows, college/city performing and athletic events.	1922	WOI radio begins broadcasting in May.
		1924	Veishea begins, combining St. Patrick's Day, Ag Carnival, May Day Fete into one all-college festival.
		1925	City Council voted tax support for city band and weekly band concerts.
		1926	MacKay Auditorium dedicated at ISC.
		1928	Dance Club formed on campus, to become Modern Dance Club, then Orchesis.
		1929	Memorial Union opens in September.
		1930	New carillon bells installed in the Campanile. Music department moves to Music Hall near Lake LaVerne.
		1930	Ames Municipal Band is formed.
		1932	Ames Playmakers is formed.
		1934 & 1936	First production of Varieties is presented on campus.
		1935	Grant Wood paints murals in Iowa State library.
		1937	Bandshell constructed in city park at 6th and Duff. Dedication over 2 days draws 10,000 people.
		1937 to 1955	Varsity Theater built in campustown.
		1938	Christian Petersen, Artist-in-Residence at ISC
		1940	High School built west of Clark at 5th, with auditorium and gym (now city hall). Old high school becomes jr high.
		1941	Addition goes on Public Library.
		1949	Sculptures by Christian Petersen added to Memorial Union fountain.
		1949	Ames Town and Gown Association is formed. The first Barjche dance concert is presented.
		1956	Junior Town children's theater is organized. Concerts on campus move from State Gym to Armory.
		1964	ACTORS is formed.
			Ames Choral Society begins.



1905 Armory on Fifth Street

- 1907 Scenic Theater established at 121 Main, changed to Twin Star in 1913, continues to 1943.
1907 First May Day celebration on campus, was later to become Veishea.
1908 Ames Conservatory of Music established at ISC.
1909 Bandstand built in city park at 6th and Duff.
1909 Chautauqua moved to Maxwell and 13th Street.
1911 Princess Theater established at 117 Main.

Arts Historical Timeline, *continued*

- 1966 Ames Choral Society and Music Teachers of Central Iowa are formed. On campus, Design Center is created by taking Applied Art from Home Economics, Landscape Architecture from Ag College, Architecture from Engineering. Octagon Center for the Arts is organized & locates in an octagonal house at South 2nd & Sumner.
- 1967 Ametones Barbershop Chorus and Sweet Adelines chorus are founded, and FOCUS, the student arts festival begins on campus.
- 1968 Ames Children's Theater is formed.
- 1969 C.Y. Stephens Auditorium is completed and dedicated with performances by the New York Philharmonic, Seiji Ozawa conducting.
- 1969 The first Art in the Park is held.
- 1971 The Memorial Union opens its crafts center, now called the Workspace.
- 1973 Fisher Theater is built at Iowa State Center. Octagon moves to Douglas and 5th.
- 1974 Maintenance Shop opens at Memorial Union. ACTORS Studio is dedicated on Abraham Drive. Farm House Museum is established at Iowa State. Hilton Coliseum and Scheman Education Building are constructed. The Outlet sales gallery opens at Memorial Union. Dennis Patton installs "Woman's Head" sculpture near DOT.
- 1976 Ames Community Arts Council established to distribute federal funds to arts organizations. The Brunnier Gallery opens its doors, and Ames Women's Theater presents its first performance.
- 1977 Squaw Valley Sinfonia and Onion Creek Cloggers are formed. The Arts Council distributes the first mini-grants. Mary Greeley Art Committee is formed.
- 1978 Dance Co'Motion begins. College of Design moves to its new building on the west edge of campus.
- 1979 C. Buell Lipa Festival for Contemporary Music is organized at ISU.
- 1980 Ames' first school, Hoggatt School, is moved and restored on Meeker School grounds. The new Music Building is opened at Iowa State, built on the site of the old.
- 1982 At Iowa State, the first public art pieces are installed, complying with Iowa's "per-cent for art" law, initiated by Ames legislator, John Murray. The Songbirds Senior Choir begins.
- 1984 Youth Orchestra Association is formed.
- 1986 Federal Revenue Sharing ends, and with it, city support for the arts. In the fall election, Ames citizens pass the local option sales tax to support the arts, other human service and enrichment activities in Ames.
- 1987 Commission on the Arts established to distribute local option sales tax dollars to arts organizations.
- 1988 Ames Chamber Artists is organized.
- 1989 Scottish Country Dancers of Central Iowa organizes.
- 1991 Central Iowa Barn Dance Association is formed to teach and enjoy traditional American dances.
- 1993 Good Company, women's choral group, is established.
- 1994 First sculpture dedicated in Ames' public art program: City Hall's *Voice of the Prairie*.
- 1995 The first Gingko Festival is held.
- 1999 Streetscape on Main Street incorporating artwork by David Dahlquist is completed.

Information provided by Farwell T. Brown, Ames Community Arts Council member organizations, University Museums.

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Archive Storage Space Secured

AHA is pleased to announce that two Ames property owners have stepped in to solve the storage crisis. Approximately 800 square feet of temperature-controlled space has been offered at a discounted rate by both Sevde Relocations, and Red Stenberg. These two accommodations will provide secure space for processing and storage of fragile documents as well as larger 3D items.

Current Show at Story Center

The Arts in Ames: A Colorful History is the current exhibit at The Story Center. Displays include a decade-by-decade account of arts activities starting in the 1890's. Also included is a history of the Art Educators of Iowa, a professional organization of elementary and secondary educators. In addition, member groups of the Ames Community Arts Council have loaned historical information about their organizations. A drawing table with sketchbooks and a creativity room give visitors a chance to experience the arts first-hand.



A 1908 pageant at the college that later merged into Veishea.

Museum Hosts Needed

AHA Volunteer Coordinator, Carole Jensen, is seeking additional museum hosts. Volunteers receive an orientation and usually serve one to two shifts per month. Museum shifts are Wed. or Fri. afternoon, 1-4pm, Sat. 10am-1:30pm, Sat. 1:30-5pm, or Sun. 2-5pm. Interested members may call Carole at 233-2431.

New Items in Museum Gift Shop

Items related to the mission of AHA are for sale in the museum gift shop. Three new items will be offered during the holiday season: early 1900's style 6" replicas of a wooden wheeled horse, baby buggy, and tricycle. They are \$8 each, and supplies are limited.

Also for sale are these books:

- Faces of Our Founders
- One room schools by Rev. Donald Gruber
- Transportation in Iowa: A Historical Summary by W.H. Thompson

Museum shop sales help to fund museum operations.

Curators Receive Certificate

Story Center curators, Donna Cipolloni and Nick Howell, received a certificate of appreciation from the Ames Police Department for their work in researching and assembling information for the Police Department exhibit, *Behind The Badge*. Ames Police Chief Ballantine noted the community service provided by the exhibit.

Special Feature Section: The Development of Bottling Techniques

From a talk by Don Faas, Ames collector

Glass-Blowing Techniques

There are three categories of the way glass was made into containers, and one of them is free blown. In other words, if you took a balloon and you blew it up, the only thing controlling [its shape] is the shape of the rubber. Generally, the way they'd get glass blowing is they would get the blowpipe, and use molten glass and swirl it around until they got the quality... that they wanted and then they would blow... You'd blow one and then you'd try to get the size you wanted, and it was elastic – glass is elastic, it could be shaped. When you're free blowing a bottle, it's going to be round until you put other forces on it, and some of the early ones were flat on the bottom and wide... they were just free blown depending on how the person manipulated the blowpipe, and then they started using tools.

The second method they used is blowing them in a mold, and that would be like containing it, only they'd bring it inside a shape and [dip] it into the blow pipe and the mold would be made so that they could be opened up, it could be hinged open and closed. The first [mold-blown] ones probably didn't have much design on them. [They usually didn't have] patterns or anything, and then mold makers started to get better at it, and they started making molds with carving on the inside so they could put lettering and so forth in there. And as you look at old bottles, you [might] think they had [die sets] that they would use, but all of those are hand-carved in the metal, in the cast iron that was used to make the mold... It's amazing sometimes how good these mold makers got because everything looks so even and so nice and sharp...

The free blown [bottles] probably had very little identification on them... as far as markings [of] the company that made them, or what it was made for. You had to look at the vessel and say [that] it was probably a food jar or a wine jar or something, but the blown bottles in the mold had a lot more identification on them and in the early 1900s, there were automatic bottle machines – the third method.

In a 1901 catalog from the Illinois Glass Company, before bottle machines came into being, are fifteen-hundred products – everything from whiskey bottles to soda bottles to pharmacy bottles, and everything you can think of and every product in here was mouth-blown by a bunch of glass blowers, in the factory.

Identifying Bottles by Techniques

In the collectors area, when you got the machine-made bottles, you lost all of the things that made it collectable. The early bottles had bubbles, they were irregular, they had some character to them, they were different colors, [but] the machine made bottles were all uniform.

Clues as to the age of the bottle are color, the type of construction, the mold seams, and you look at the glass and you look at bubbles in it... When it was dipped in a vat of glass, it came right off the top, and you know when you're boiling frosting at home and you're stirring it, it bubbles on top... That's where they got this [molten] glass, from the top of the vat, and it had bubbles in it, and so the old bottles had bubbles in them... Later on, when they started perfecting the automatic

bottle machines, they took [molten glass from] the bottom of the vat and then forced it out of there into the mold, and so the glass didn't have bubbles in it anymore.

Indentations on all four sides indicate a mold with seams that pull apart. This would be a regular blown bottle, and the top of it then has an edge-on-lip... The mold seam... gives you [one] kind of a telltale sign of what period of time it was constructed. The second one is the closure [i.e., the] kind of lip they had on it... There's too much material up here to just take the material that was on the blowpipe, they had to add material to it, and so they have an applied lip.

There are at least three different common methods [for holding a bottle being worked on]. One of them is called a pontal rod... [If this were] a glass rod, they would stick that on the bottom of the bottle and then they would leave it on there until they would finish the bottle and then they would break it off – and those are [dated] 1850s and before. Those are pretty good bottles. In fact, [some] people collect just that type of bottle, and they're very expensive because they're very old and on the bottom in the middle you just find a very rough piece of glass... The second way they'd used was an iron pontal. The iron pontal was an iron rod with a chunk of [paraffin?] on the end of it... When they broke the iron pontal off, it would break clean; it would snap loose and leave a pretty good finish on the bottom. The third thing they used [was] a snap case, a little tool made strictly to fit the bottle and then the apprentice would hold it in there and they would turn it... That was much faster because they didn't have to attach something to it and break it away.

Types of Bottle Closures

[The Hutchinson's soda bottle was invented in Chicago in 1879.] Altogether, there are thousands of different bottle closures invented... [Only a] few of them took hold.... The closure had to go with equipment that was used to fill it. [In some bottles there was] a little groove with a rubber gasket and that would be pushed down in the bottle... The top little flange is narrower than the bottom, so when you pushed that thing down you could push it in but you couldn't pull it back out. So you push it down, and once it gets in the bottle, then they would fill this up-side-down, and once they got it filled then they would pull that thing up – the machine had a little handle on it with a hook, you'd pull that thing shut, and so now you got pressure on the inside of the bottle, and it can't get out because the stopper's holding it, it was shipped this way too. The cases that these were shipped in had holes in them, and the neck would fit down into that.

These [closures] were very popular all over the country from about 1880s-90s... They were still in existence at about 1910, but they were really on their way out very fast. I have not seen a Hutchinson's Soda bottle that's made with [an automatic] machine. So most of them were blown bottles... They didn't change over immediately; they changed over kind of slowly... [The seal] is inside the bottle. Think what flies are going to do with that, and this thing is probably going to seep, and it was not very sanitary, and I think the Food and Drug Act would probably have something to do with putting it out of business, because it wasn't a sanitary thing... Once you push this down you [could] take it; you could pull it back up and close it again. It was a difficult thing to use, because when they cleaned it, they had to reach inside and pull this thing out... They had to tear the gasket out, clean the bottle, and put a new one in there, and so it wasn't a really efficient way...

One of the neat ones from Iowa is this one right here. It was patented in the 1880s, I think in 1887... They never used it because they couldn't get it to seal up. And so what happened is this was suppose to be a marble sealer, they had a gasket that went around the inside of this ring or the inside of this little groove in here, and they would fill this upside down and then, when they let the pressure off, the marble would come up against the gasket and then it would seal it up – the pressure from the inside of the bottle would seal it. What these indentations [did], when you went to drink it, was to keep that marble from coming back inside, and so that was a real interesting kind of design, [which] they couldn't get [to work successfully]...

[Codd Soda was] made by a guy with the name Codd, of England, [he] patented this one and this was very widespread in the British Colonies and Australia, Ireland, England, Wales... It had a marble in it, it had a rubber gasket around inside of there, you can see that groove, and they called it Codd Soda because that's the name of the guy who invented it, and it's also called Pig Soda, because if you put it sideways, it kind of looks like the snout of the pig... And so the way this would work is you'd pop that marble loose, the pressure held it, held it out and sealed it, and you popped it loose, then you could drink it; if you turned it around this way, you could drink it and the marble would stay away from you. Now you couldn't reseal this again, because once you took the pressure out of it, inside it, you couldn't reseal it.

Another thing too on those, now that one has a cobalt blue marble in it. Kids use to break those to take the marbles out. Now I think that's one of the reasons [why] they didn't become popular: because of the marbles, the bottles would get broken. These bottles cost a lot of money, because that brand was pretty expensive, and they had to recycle those things several times to pay for the bottle... So when kids took them out and broke them and took the marbles out,... you've got a little money invested in that, and you're not going to get to use it again.

The crown top was invented in 1892, [and it] is the longest running, most successful closure in the history of bottling, because the crown cap was clean, it was cheap, it was easy to use, it was sanitary, it closed the bottle and when you popped it off, you had the surface right up there that was covered up all the time. And so you didn't have to mess with anything once you took the cap off, because you could clean the bottle out very nicely... Now the key to the crown top was to have it [uniform] out here at closure, because that crown cap didn't have a whole lot of leeway when you drop[ped] that plunger down... The invention of the automatic bottle machine was a real plus for the crown top, because it was very easy to make them... closer [and more] accurate...

Glass is a fluid type of a thing, and I wanted to show you on this [older mouth-blown] one [that since] glassblowers are using their mouth for the pressure, they don't have a lot of pressure. The machines were able to make much more uniform bottles, lighter bottles – probably saved a lot of material, you can tell by looking at [the blown bottle,] on the bottom you can see it's darker and the top is lighter and you can see through more but the bottom is heavier because glass is a fluid thing... When you get that thing in a blowpipe, you're not going to sit there and blow that thing until it's perfect, you're going to get the bottle shaped and get it out of there and get moving, you don't have that much power to make it even all over the place.

The way they do this now [is that] they have a carousel, and they have a whole bunch of different molds around there and

each one has a bottle in it. Now the bottles have to cool off a bit before they can get them out of there, but what will happen is that the glass bath carries the stuff out there just like squeezing toothpaste out of a tube, and it squeezes out so much... The little blob of glass goes down into the mold and the blowpipe comes in there, and it's instant... and of course it's high-pressured – they can make a very nice uniform bottle, pretty thin, and then it goes around until it cools off,... and goes to the next station.

Labeling Techniques

I want to show you a little bit about how automatic color label[ing] probably came in, in the 1930s and that added a whole new dimension, because you could make your bottle look really pretty, you could put the picture of whatever you wanted on there, you could do a lot of stuff with that color label. [Some were a three color labels.] That's about what they [could] do, you might have some that might have four, but that would be a lot, usually it's one or two colors... Every soda bottle that has a color label on it has some kind of a little tip or indentation around the bottom of it. This thing comes out of the bottle machine, goes over to the labeling machine, and something grips it around the bottom, turns around until it catches it, and when it catches it, it starts spinning it, so it's kind of important..., not for the first color, but for the second color, because if they don't line up, these are all applied separately though silk screening...

But now, the automatic color label has gone on for quite a few years and..., we're probably almost out of that. In fact, the people [who] are bottling sodas now [are also] just about out of the crown top, because of the difficulty of cleaning and the liability... of cleaning the bottles, handling all that glass back and forth... It's easier to take those bottles and melt them back down or smash them or whatever, like the cans..., instead of reusing them – it's a lot faster where the manufacturing process is [designed so as] not to have to take them back in and clean them.

The Loss of Local or Unique Characteristics

[With] bottle collectors, I couldn't tell you the number of categories that people collect. They might just collect, if you're in Chicago, you could collect [only] Chicago soda bottles and have a whole lifetime just trying to find [out] about the different ones that they had, because they had a lot of different things...

You could go to statewide things, you could go to medicine, you could go to cures, you could go to heart remedies... Cures are pretty rare because [they] happened before Food and Drug Administration came in [1906] – they kinda cleaned up all that other stuff... One of the best known [cures around here was] in Winterset, Iowa [where] they had a Scarless Remedy Company – it was used for horses. Horses would get a barbed-wired [fence cut] and [get] treated with this stuff. It was a salve put on the horses to get rid of the scar... Well, after the Food and Drug Act came in, then [regulators] decided that... you might treat [scars] but it isn't scarless, so [the company] didn't know what else to call it, so they just called it Starless, which sounded like Scarless and everybody who knew Scarless knew Starless.

The second name didn't mean anything, but it was just a take-off of the first one, and Carter's Little Liver Pills was another one there, you probably all heard of that... [The] Chamberlain Medicine Company, they were very big and [had] all kinds of different household products, medicine and so forth. This one is colic, cholera and diarrhea remedy [laughter]. That's pretty (good stuff, no doubt about it!) (Continued last page)

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Bauge Home Report

Rollie and Willie Struss have been overseeing work days at the Bauge Home. They have been pleased to have made visible progress this summer with completion of interior walls and interior painting. Rollie and Willie have also undertaken re-chinking of the exposed interior logs. Restoration is far enough along now so that serious planning can begin for its use as a historic site that is regularly open to the public.



Photo of re-chinking the logs at the Bauge Home.

Six Wishes for Hoggatt School

By Hoggatt School Chair, Carole Jensen

Hoggatt School closed for the winter on Nov. 1, but there are projects that can be done during the winter months, so I am enclosing a "Wish List".

Wish #1: It was evident during the summer open hours and the fall tours and use of the building that we are missing a few simple "toys" of the type that children used during recess. I would like to have a wooden toy box. In that toy box I would like to have:

- a yarn ball or two that children can use to play such games as catch; ante-ante-over; etc..
- rolling hoops and T sticks
- a pair of short stilts;
- button hummers (a large button on a piece of string that you wind up and unwind and try to keep it going);
- Gee Haw Whimmy Diddle (dowel stick with three to four notches along one side and a propeller on the end.)
- jump rope

We have a hanky for Drop the Hanky and marbles with a book telling how to play. Any other game suggestion for the time period of 1861 to 1900 would be appreciated.

Wish #2: Other items we would like to have:

- Goose quill pens. With no example, it has been difficult to explain that boys and girls in this time period might have used goose quill pens. (sorry no brightly colored feathers, only natural will do).
- Horn book - If any one would like to make one please contact me.

- Alphabet strips - showing the Spencerian method or the black and white Palmer method.
- Globe - we would like to replace the globe damaged in a break-in it (but it has to look old).
- Metal dictionary stand - we'd like one along with an old dictionary (1860-1900)

Donations are welcome! If you are out "antiquing", think of us!

Wish #3: Our two school signs are faded and need to be repainted. They can be removed from the school and done indoors by someone who is a good sign painter.

Wish #4: Next Spring we hope to scrape the remaining paint from the ceiling and walls and re-paint the interior.

Wish #5: I'm looking for an electrician who would be willing to wire an outlet into the building so we can plug a fan in the summer or a small space heater in the fall. We will work with the City to get electricity to the building, but would need help with the inside wiring.

Wish #6: Formation of a "management committee" to make decisions on what is done with the schoolhouse. There are many possibilities for programs and promotion, but help is needed. If you would be willing to serve on such a committee, please contact me at 233-2431. I know there are people out there who know about one-room schools who would be perfect for this committee.

If you can help with any of these projects please call Carole Jensen 515-233-2431.

Special Thanks: I thank all the volunteer hosts and hostesses who spent a Saturday or Sunday afternoon during June, July, and August to open our wonderful little school to the community. Our attendance was up from last year and next summer we'll do even better!

Hoggatt volunteers:

Herb & Vi Hatch, Betty Gordon, Don Faas, Carmen & Rupert Kenyon, Bob & Nancy Lewis, Leanna Barber, Cassandra Biggerstaff, Kelly Hitsman, Bruce Kellogg and Carole Jensen.



Museum Needs

The museum has need for the following items:

- medium weight hammers (2)
- regular pliers (2); needle nose pliers (1)
- wire cutters; level; 4-in-1 screwdrivers (3)
- rolling cart or tool carrier
- heavy duty metal shelving units
- folding chairs (12-15)
- used bed sheets (for dust covers in storage area)
- reams of white paper for printer & copier
- light bulbs (60, 75, 100); paper towels

Continued from Special feature insert:

I talked to a guy from Colfax [who] runs the Colfax Mineral Water Company now... Colfax in its heyday had, probably, eight or nine motels and every one of them pumped the old well, pumped mineral water, had mineral water baths, sold mineral water all over the county, had people coming in from all over the world to get treatment...

This Colfax Mineral Water had lots of additional qualities that [purportedly] would take care of your stomach and your arthritis... I asked him what led to the demise of that, and he thinks that when they started bottling and selling all these over-the-counter stomach remedies and so forth [e.g., Bromo Seltzer], that it led to the demise of Colfax Mineral Water[’s popularity]... He’s pumping again now and selling it, but he’s not marketing it good enough, I don’t think. It’s got the highest content, mineral content of any water in the country, as far as the value. It’s not pure water, it’s mineral water...

Another thing that happens of course with those bottles... [e.g.,] with the Ames bottle, or this one’s from Keokuk. If you were in Davenport or Burlington or up the river from Keokuk, you didn’t want to use their bottles, so the bottles had to come back to the people [who] filled them, they had to come back to their bottle works...

Heads Up!

The Heritage Association membership year is January 1 to December 30. Watch for your membership renewal notice in early January, and help us to continue our efforts on behalf of Ames history.

Ask-A-Friend Campaign

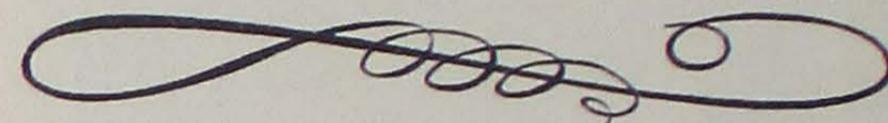
Won’t you help us increase our base of support by asking a friend you know to become an AHA member? Your one-on-one invitation would provide an important personal touch.

Ames Intelligencer
Ames Heritage Association
PO Box 821
Ames, Iowa 50010

I think these represent a part of America that has been gone for quite a few years, but the demise of the local bottling works happened the same way. The big guys got bigger and the little guys sold out to them and they bought the territory and bought the bottling works and probably arranged to close them up and move it, [so that] Ames [Bottling Works] merged with the Hoff family [company], and they merged with somebody in Fort Dodge and then eventually went to Des Moines and so now it’s basically gone.

*Transcribed by Liz Manion
Excerpted and Edited by Mark Hamin & Kathy Svec*

[This article is selected from a talk by Don Faas on March 25, 2000 at the Story Center Museum. These excerpts have been edited for clarity and consistency; the sequence of some passages has been changed for thematic continuity or connection. Headings are provided by the editor for additional focus]



Ames Heritage Association Board: President - Kathy Svec; Vice-President - Carole Jensen; Secretary - Willie Struss; Treasurer - Bill LaGrange
Peggy Baer, Donna Cipolloni, Suann Evans, Mark Hamin, Jon Harvey, Jean Jonas, Liz Manion, Nick Howell, Rollie Struss. The Board meets monthly.

Ames Heritage Association is a legally incorporated, not-for-profit organization dedicated to promoting interest in state and local history through the operation of three historic sites as well as publications, programs and exhibitions.

The Intelligencer is named after an early Ames newspaper and is a newsletter published three to four times a year for Association members. Direct comments or questions to the Editor, PO Box 821, Ames, Iowa 50010.

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